



# Potters Guild of British Columbia

1359 Cartwright St., Granville Island  
Vancouver, B.C. V6H 3R7  
(604) 683-9623

## NEWSLETTER

**MAY 1991**

**ISSN 6319 812X**

**YURIKO MATSUDA**



39 x 35.1 x 10.7

### **Yuriko Matsuda Workshop**

July 20

Rm. 1105, Dept. of Visual and Performing Arts  
Scarfe Building, UBC

## The Potters Guild of B.C. NEWSLETTER

is published 10 times a year as a service to the Membership. Submissions are welcome, and should be in the Guild office by the last Friday of the month. Material may be edited for publication.

**Managing Editor:** Jan Kidnie.

**Contributing Editor:** Mary Anne Kingsmill

**Editorial Committee:** Bob Kingsmill, Hiro Urakami, Nathan Rafla.

**Mailing:** Jobst Froberg (labels), Savita Kshatrija, Gillian McMillan, Terry Salmoto.

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**The Potters Guild of B.C.** membership is \$20.00-individuals, \$30.00-groups, January to December. See application form elsewhere in this issue.

**Potters Guild 1991 Board of Directors:** Tam Irving, President; D'Arcy Margesson, Vice President; June MacDonald, Secretary; Dona Nabata, Treasurer; Rosemary Amon, Bob Kingsmill, Elwin Lowe, Nathan Rafla, Fredi Rahn, Terry Salmoto, Elsa Schamis, Debra Sloan.

**Staff:** Jan Kidnie, Guild Office Administrator, Coralie Triance, Manager, and Lea Price, Assistant, Gallery of B.C.Ceramics.

## LIBRARY: Important Notice

Please bring any periodicals you have out back to the Guild library, as the plan is to put these publications into binders for easier storage. Such periodicals will in the future be available for reference only, as there has been considerable loss of periodicals over the years.

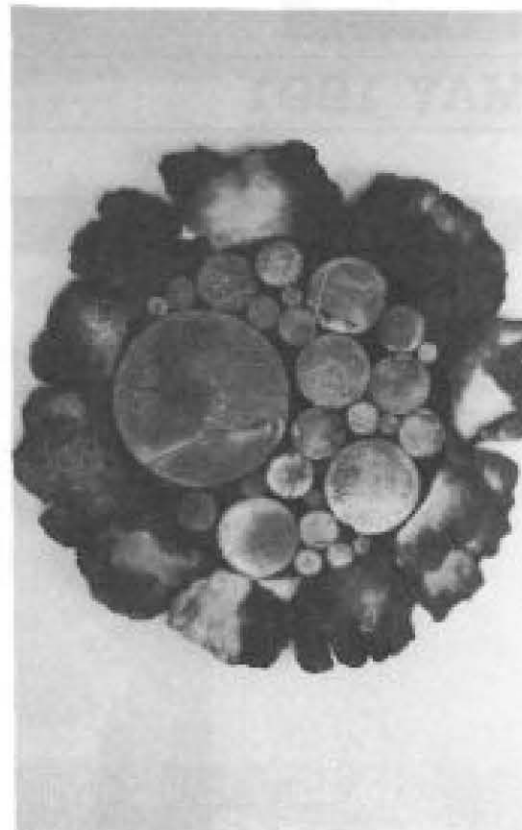
Fredi Rahn, Library Ctte

## DAVID LAMBERT MEMORIAL AWARD RECIPIENT—PAT TADDY



Teapot

## OLEA DAVIS MEMORIAL AWARD RECIPIENT—STEVE HOOK



Mural



Self Portrait



Vase



**Gallery of B.C. Ceramics**  
1359 Cartwright St. Granville Island  
Vancouver, B.C. Canada  
(604) 669-5645 V6H 3R7

## GALLERY REPORT

We are now heading into our busy season on Granville Island, and it is time to do some spring cleaning in the Gallery. I will be contacting Gallery artists about removing work that has been in the Gallery more than six months, and replacing it with new.

### DELIVERIES

We would like to remind Gallery artists to PLEASE TELEPHONE us before coming in with new work. Unannounced visits are often difficult for us to deal with, especially when the Gallery is filled with people.

I am presently in the Gallery from Monday to Friday. Please pre-arrange with me to make deliveries early in the week (Monday, Tuesday or Wednesday). Deliveries on Thursday, Friday, Saturday or Sunday are very difficult to handle efficiently. Making sure that the work is labelled and priced accurately is necessary, and this takes time.

### FEATURE

**Nathan Rafia's** recent show is a sensitive tribute to his father. *Baskets for my Father's Bedside* is a change from the earthenware pots with majolica glazes and painterly surfaces we are familiar with to an exploration of porcelain with celadon and tenmoku glazes. The larger works are soft flowing bowls balanced on incised pedestals and then glazed. The smaller basket surface treatments vary from incised walls to sensual curved bowls, all with handles that have been pulled and twisted to complete the basket form.

Showing in the Gallery until May 20 is **New Work** by **Mary Daniel**. Daniel's pieces are delicate slab built vessels, wall pieces and platters, low-fired with slips and lustres. The pastel colours make the feeling light, airy and uplifting.

## EXHIBITIONS AND SALES

Sale at the studio of **Kybor Dancer** on **Barnston Island, Surrey**. The sale will be hosted by Kybor's sister Jana on Friday May 10, 12pm - 8pm and Saturday May 11, 12pm - 6pm. Alternate times may be arranged by calling 589-4752. Offered for sale are 300 pots Kybor created during the last 3 decades of his life, his extensive library and his tools. Directions to the studio will be posted at the ferry.

The **Thompson Valley Potters' Guild** is presenting its **SPRING SALE** together with the **Weavers' Guild**. This festive event will be held in the Grand Ballroom of the Stockman's Inn in Kamloops on Sunday May 5 from 10am to 4pm.

**Creek Clayworks Studio** Opening and Pottery Sale: Work by **Elaine Futterman** and **Mike Allegretti**. Saturday and Sunday May 25 and 26, 10am - 4pm at 1738 Lockyer Rd., Roberts Creek, on the Sunshine Coast. Phone 885-2395 for more information and for directions.

**Culturally (dis)Placed:** An investigation of ethnology through contemporary photography; **Sharyn Yuen, Oladele Bamgboye, Manuel Martinez-Polo**. Burnaby Art Gallery, 6344 Deer Lake Ave., Burnaby. May 2 - July 1. Tour & Talk First Sunday, May 5, 1pm.

**Robin Peck, 1971-1991:** Burnaby Art Gallery, 6344 Deer Lake Ave., Burnaby. May 2 - July 1. This twenty year retrospective of Robin Peck's sculpture brings together many of the ideas that have dictated the conceptual aspects of 3-dimensional art in Canada and around the world.

**Marcella Niccoli & Geraldine Santiago:** June 6 - 17. Opening 8pm June 6. Richmond Art Gallery, 5951 No. 3 Road, Richmond.

**Peter Kiss:** June 20 - July 1. Opening 8pm June 20. Richmond Art Gallery, 5951 No. 3 Road, Richmond.

Tour of Artists' Studios: **Richmond Art Gallery** will be visiting the studios of **Rae Maté, Pat O'Hara** and **Marcella Niccoli**. June 13.

**FIRE UP! CONTEMPORARY WORKS IN CLAY**, May 25 and 26, 1991 at the Metchosin Community Hall, corner of Happy Valley Rd. and Metchosin Rd. Hours 10 am to 5 pm.

**Pleasures of the Table** is this year's theme of one of the West Coast's major clay events. The Fired Up group consists of Judi Dyelle, Pat Webber, Gordon Hutchens, Sue Hara, Gary Merkel, Alan and Meg Burgess, Dianne Searle, Art Brendon, Susan LePoidevin, and Louise Card. This year the glass artist Morna Tudor, Tam Irving and Sandra Millott will be featured guest artists.



### Conference & Workshop featuring

Clay Artists:  
**Suzan & Curtis Benzle**  
**Susan & Steven Kemenyffy**

Glass Artists:  
**Andy Magdanz**  
**Susan Shapiro**

May 23, 24, 25 & 26, 1991  
Erindale Campus  
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### NEXT GUILD MEETING

Thursday, June 20, 7:30pm  
at 1359 Cartwright



## WARNING: COMPLETELY THEORETICAL PRODUCT OF GAIL'S IMAGINATION

*Reflections by Gail Carney on Hank Murrow's Workshop*

As usual, Murrow, you make me think. I love it.

I was thinking about my hotel ware; specifically my mugs/cups. I know specifically the particulars of the aesthetic as I have created the rules: why I like one mug and not another.

I love to line them up and look carefully at them—when I teach handle making in my beginning pottery class I bring them in and instruct/lead my students' observations. The most obvious difference between mugs is the handles—and after you focus all your attention on the mugs, and look at nothing else, the differences between them start to look astonishing.

I'm convinced that no one thought of looks (in terms of beauty as a separate quality), except to make each piece very much like any other one on the market—and to make the slight differences in detail for "copyright" purposes. (Or whatever the equivalent in dish design.)

These mugs are in a way "Platonic", although some are more Platonic than others. So I could go on about the beauty

of doing just enough and not a bit more.

Even the green stripes on the side of the ones I collect are hardly decorative but serve as a signal of origin (a café). It's like the hotel name on a towel, so that even in a domestic kitchen, these café mugs say 'café'.

Because the mugs are so much of identity (and not individuality), they are invisible, like good servants.

The green stripes define the containing-space like stripes on plate glass doors—you know they are there. The green stripes define the containment space 3-dimensionally, (contours). The white doesn't give enough 3-D information. To me, they always give the illusion of holding more when they have stripes.

Because the shape is "mug", you don't have to be conscious of the cup or even much of the coffee—you don't have to "pay attention" to the details of the coffee break. You don't have to pay attention.

I make the contrast between a mug, and say, the "tea-bowl" here on my desk, which is so spatially intricate that it can't really be drawn.

Of course the tea bowl refers to the Japanese culture, in contrast because they make a cult of "paying attention"—which in excess becomes a kind of paralyzing self-consciousness.

Well, you recognize, Hank, the chatter is about "object-champs".

The other thing about a mug having such a strong collective identity is this: no matter what you did with those dam' mugs—no matter what context you placed them in, or what they contained—say took one to the beach and filled it with pearls and an orchid—the mug would not gather nor give preciousness: (uncompromising) although the contrast could be interesting, one thing could not give value to the other.



They have, (I'm thinking of your words), **anti-ambiance energy**.

Imagine drinking say (I say this to imagine your shudders) a very expensive red French wine from one of these mugs.

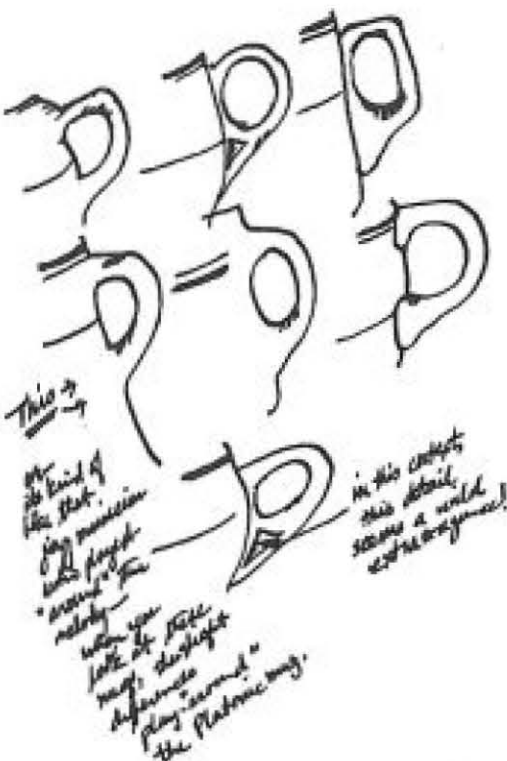
"Gathering preciousness" is what your "faux marble" plates are about.

Interesting, n'est-ce pas?

I think that one can pay attention to things in one's own culture—and with Marshall McLuan, I can see them (the mugs) because the art of context is delivered by a distance of "time" rather than culture.

Thickness, roundedness, are a crucial part of the beauty of the hotel-ware. It is the endurance inherent. My faves are the mugs showing most evidence of use—the ones that are so used that the glaze is almost worn off the edges. I can think of hardly any other ceramic object (dish) that would survive so much handling, to so wear and not have been broken.

And also I really like the ones that show evidences of flaws in the manufacturing process—spalling, "pops", nicks, crud



in the glaze. These mugs are not so important that they had to approach perfection (as long as the imperfection was still sanitary and didn't interfere with the function—or the plainness).

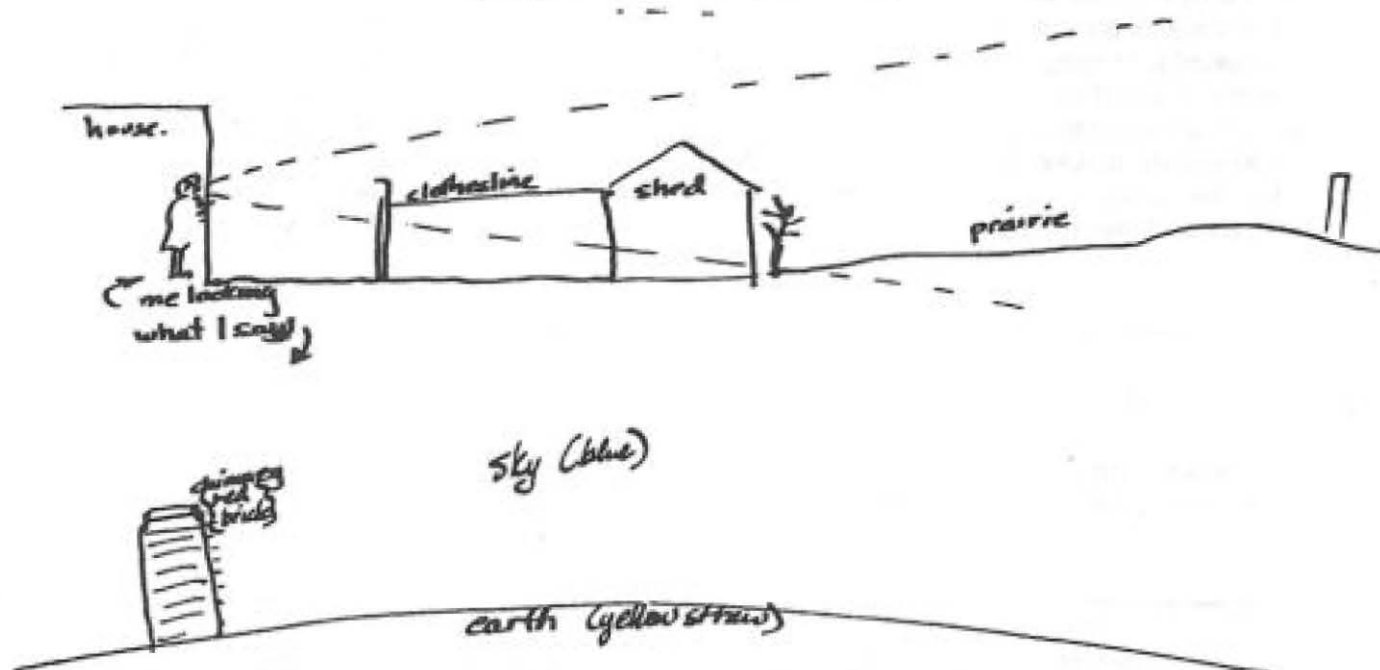
Anyway, usually when one chooses to take an object out of one's own cultural blandness—take it out of the “field”—it

means that (Perls would maintain this) when something does that, it has emotional/symbolic meaning for me. There is a personal metaphor—I'm guessing (for me at least, and I'm wondering how generally applicable this could be), a kind of existential statement, etc., etc., inherent in the object. Trying to “see” is trying to “see” other plain ordinary

things—in my childhood. Except this is devoid of the sentimentality of nostalgia.

Anyway, my mind goes to this image:

The view out of the back door of my parent's house. I'm 12.



If you looked for a long time, you could see things in this uncompromising plainness.

This area of Canada—called the Palliser Triangle—is an official desert, but it isn't really pretty, it's just plain.

I knew (intellectually) that other parts of the planet were quite different, but I had only personally experienced the Plains—although from my uncle's farm you could see the mountains. I was in high school before we ever went to them—God! this amazes me now.

The weird part, though, was that inside the house was a bleak (emotional) environment, too.

My mother's fantasy of Gracious Living—her wine glasses, her Scandinavian furniture, cork floors, “designy” dishes that she made. She did not like the hotelware—it was a last resort against our Destructiveness. She spent all summer pretty well outside gardening.

Sometimes she painted landscapes or went bird watching or went to the Sketch Club events.

In winter she spent a lot of time in bed reading. I'm sure she did lots of other things but I have almost no memory of her in direct relation to me (black hole??!) Wild!

My father would come home from work and test us. My parents never once entertained guests. My parents did not participate in the “community” in the town—which actually was mostly immigrant Italian and German factory workers, and then some white trash and then the town doctor and assorted preachers. My mother was friends with the United Church minister and the town doctor and the school principal. It was a jungle for me in terms of the other kids—I learned to handle it.

Well, I'm getting silly about it—in those days I had only books and other kids of the town (I allowed myself to express my

sense of being different (*freak*) as being Better as a basis for comparison.

Well, they say the desert is a good environment for philosophers and “seers”.

Hell, John Pickering is paying TOP DOLLAR for this kind of sensory deprivation.

Anyway—I sure have written a lot. I hope you find it interesting—I guess I could have just said that I like the hotelware because it's ordinary and plain, etc., etc.—maybe to me it represents my real childhood as opposed to the family myth of our childhood (what a saint my mother was).

Whatever—I do think that that kind of an environment is responsible for my tendency to “eliminate detail” etc., etc., for my intellectual abilities/faults.

Enough Gail, I say to myself.

Good night, Hank.

## ARE YOU INTERESTED?

SHOULD THE CRAFT COMMUNITY RETAIN USE OF THE SOON TO BE VACANT CANADIAN CRAFT GALLERY ON GRANVILLE ISLAND AS A MULTI-USE SPACE?

The AFFILIATES' FORUM would like to ascertain whether the craftspeople of B.C. would be interested in keeping this space for their own use and if so, how they envision using it. If enough interest is shown we will pursue the matter. We can say now that the facility, with a manager, could be run at a very reasonable cost.

Various factors to be considered:

- 1) the space will be available soon.
- 2) the Granville Island Trust would like to see it remain a public venue for crafts.

3) it needs no immediate renovation or updating.

4) it has suitable office and library space and limited exhibition space.

5) it is situated in the densest cluster of craft studios, galleries and retail shops anywhere in B.C.

6) Granville Island, though hardly central to the lower mainland, does have the greatest car and foot traffic anywhere in B.C.

7) future plans for Granville Island involve more accommodation for the crafts.

8) the rent is very reasonable.

1993 has been designated 'Celebrate Craft in the Americas' with activities

happening throughout Canada, the U.S., Mexico and South America. The Cartwright Street location could become a centre for craft organizations to present their work to the public.

We want to hear from you. Discussions of policy, funding, administration and other practical matters will continue if an interest is shown. Fill in the following questionnaire and tell us how you envision using the space. Please send your response to CABC c/o the AFFILIATES' FORUM by June 30, 1991.

### AFFILIATES' FORUM, CANADIAN CRAFT GALLERY

WOULD YOU OR YOUR GROUP USE THIS SPACE FOR:

	Yes	Maybe	No
A. Fundraising sales for the guilds .....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
B. Individual exhibition .....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Group exhibition .....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
C. 'Clean' workshop space for demonstrations, slideshows or lectures .....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
D. Meeting space for board, A.G.M. and/or monthly guild meetings .....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
E. Craft info centre with library, slide and portfolio information .....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
F. Do you think we should try to retain this space? .....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
G. Would you accept your guild membership fee being increased to support this space? .....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

MAKE OTHER SUGGESTIONS PLEASE!

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Mail to:

Affiliates' Forum  
CABC  
1386 Cartwright St.  
Vancouver, B.C. V6H 3R7



## OPPORTUNITIES

**Circle Craft 18th Christmas Market** will be held at the Vancouver Trade and Convention Centre, on November 7-11, 1991. For applications and information to enter, contact Paul Yard, 101-1765 West 8th Avenue, Vancouver, V6J 5C6, (604) 737-9050, Fax (604) 736-2186.

Terri Heit of Creative Craft Fairs presents Vancouver Island's largest art and craft fair **'Artists in Action Festival '91'**, May 24-26, at the Racquet Club, Victoria. Also the 11th Annual Christmas Show, Nov. 14-17, 1991. Write 977 Kentwood Tr., Victoria, V8Y 1A5, or call (604) 658-2901 for application forms.

**Professional Development Assistance Program** — Available to professional artists or arts administrators who have worked professionally for at least two years. Candidates must be Canadian citizens or landed immigrants. Grants available, up to \$1,500. No more than one grant per year. **Application deadline: May 15.** For more information and applications, contact: Ministry of Municipal Affairs, Recreation and Culture, Cultural Services Branch, Parliament Buildings, Victoria, BC V8V 2X4. Tel: (604) 356-1718.



「水瓶」松田百合子  
Yuriko Matsuda

# BASKETS

## FOR MY FATHER'S BEDSIDE



NATHAN RAFLA

## PROGRAMS/WORKSHOPS

We had a very enjoyable meeting this month. Fredi Rahn demonstrated the making of a slab built teapot. After her demonstration she showed slides and discussed the development of her work. About 20 people attended.

We would very much like some input from those of you who do not come to meetings - if you have any suggestions of what you would like discussed or of demonstrations you would like to see, or if you would prefer another evening - e.g. Fridays - please let us know. We would also be interested in any people you might suggest for workshops. Please let us have your ideas!

We are planning to videotape as many workshops and demonstrations as possible so that they can be shared by people out of town. Jim Jorgenson has kindly volunteered to do this, starting with the April demonstration by Fredi Rahn. When the tapes are available a notice will be placed in the newsletter.

**BRUCE COCHRANE** will be giving a workshop at Kwantlen College on the weekend of June 22/23. This will be organized by the Fraser Valley Potters Guild. Please see details in next column.

**YURIKO MATSUDA**, a Japanese potter, will be visiting B.C. in July and as Ron Tribe wrote in the last newsletter, we are organizing a workshop. This is to be held at UBC July 17. Yuriko Matsuda was a graduate student of Kenkichi Tomimoto in Kyoto and has had many shows in

Japan and in Europe. Her work is very exciting (see photos on Pages 1, 7 & 9). Pictures of her work are available in the Guild office. Space constraint will limit this workshop to 25, so send in your registration (page 9) early!

**Paul Soldner Workshop—Fire By The Sea**—September 23-28, 1991. Cost: \$615.00 (cost includes accommodation, meals and workshop). Location: Hollyhock Farm, Box 127, Mansons Landing, Cortez Island, BC V0P 1K0, (604) 935-6465.

**Calgary Ceramics Seminar (APA)** Ceramics International, May 17-19, 1991, presented by Leisure Learning Services and hosted at the Alberta College of Art. Contact: Kristen Abrahamson, Leisure Learning Services, 3rd Floor, Dr. Carl Safran Centre, 930 - 13th Avenue SW, Calgary, AB T2R 0L4. Tel: (403) 245-4944.

**Metchosin International Summer School of the Arts**—June 23 to July 6. Twelve workshops and twelve instructors. 2 week or 2 day courses. Individually priced. Registration NOW. 384-1698 (Victoria).

## GIVING AWAY THE GOLD PRODUCTIONS

*presents*

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A large car kiln is now available on Granville Island to anyone wanting to fire large work. The stacking space is approximately 5' by 5' by 5½'. The burners are state-of-the-art, so the kiln can be fired slowly over a period of days if the work requires it.

#### These conditions apply:

- Firing to a maximum of Cone 4, for now.
- No glazing on site
- Big work only. Artists can do a combined firing, but, please, not 1000 bowls, etc.
- Load the work yourself
- Firing to be done by our Studio person; you can be there or not.
- Cost: You pay the cost of the gas only, as measured at the meter. A 48 hour firing to Cone 05 is about \$65.00
- A deposit will be required.

#### For information, contact

John Pickering, 1359 Cartwright St. (rear) Vancouver, V6H 3R7, or phone 684-8452.

- ( ) Membership Application  
( ) Membership Renewal  
( ) Change of Address

Mail to:  
The Potters Guild of B.C.  
1359 Cartwright St.  
Vancouver, B.C. V6H 3R7

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City & Province: \_\_\_\_\_

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I enclose my cheque/money order in the amount of \$ \_\_\_\_\_

(Fees: Individual: \$20/year, Group: \$30/year)

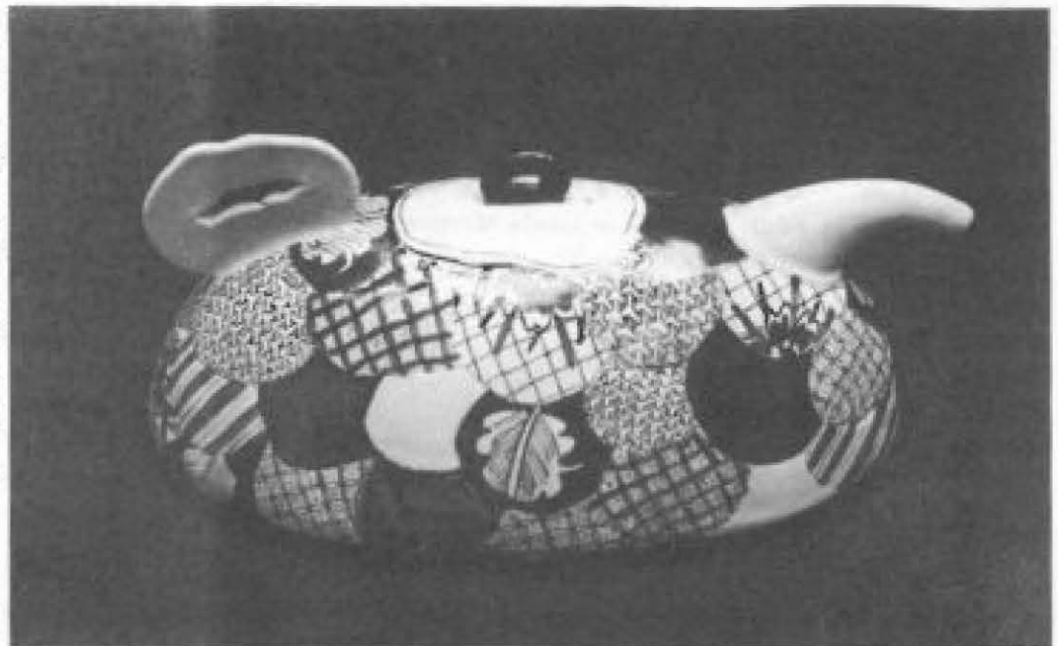


## BRUCE COCHRANE WORKSHOP

The Fraser Valley Potters' Guild is staging a workshop with **Bruce Cochrane**, Saturday & Sunday **June 22 & 23**, 10am - 5pm at **Kwantlen College**, Surrey. Don't miss this opportunity! Bruce plans to show slides Saturday morning and throw pots in the afternoon. Sunday he will assemble his thrown parts into casseroles and other fascinating forms. The November 1990 issue of *Ceramics Monthly* featured an article on Bruce. In it Bruce is quoted as saying, "The idea of the pot helping to make an occasion special, while maintaining an aesthetic role when idle, currently defines my interest in tableware. Earthenware should be both fun and elegant in its utilitarian role. The balance of form, handles and lids can confront the user and force a conscious interaction."

For information call Cathi at 929-9175. We're planning pot luck lunches. Bring

your own plate, mug and cutlery and some food to share. There will be a barbecue in Deep Cove Saturday evening. All are welcome! Bring something to barbecue and your own refreshments.



37 x 17 x 22cm

*Yuriko Matsuda*

*Please register me for the*  
**YURIKO MATSUDA WORKSHOP**

July 17, 1991  
U.B.C.

\$15 Guild Member ..... \$20 Non member

Name \_\_\_\_\_  
Address \_\_\_\_\_  
Phone \_\_\_\_\_

*Mail to:*  
Yuriko Matsuda Workshop  
c/o 1359 Cartwright St.  
Vancouver, B.C. V6H 3R7

*Please register me for the*  
**BRUCE COCHRANE WORKSHOP**

June 22 & 23, 1991 10 am - 5 pm  
at Kwantlen College, Surrey

\$35 Fraser Valley Potters Guild Members & Students ..... \$40 Non Members

Name \_\_\_\_\_  
Address \_\_\_\_\_  
Phone \_\_\_\_\_

*Mail to:*  
Cathi Jefferson  
4477 Strathcona Road  
North Vancouver, B.C. V7G 1G7

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**FOR SALE:** 15 cubic foot semi-portable gas kiln. Offers. 10 white display plinths, 3'-5' tall, \$8.00 each. Call 435-9184.

**FOR SALE:** New kiln elements, 30" oval. 100 gallon slip mixer complete. Some other supplies. 278-9282.

**FOR SALE:** Kybor Dancer's pottery and studio contents. Call Kybor's sister Jana at 589-4752. (See also Exhibitions and Sales, page 3).

**FOR SALE:** Cloverdale home with fabulous professional pottery studio. 2600 sq. ft. total, 4 bedrooms, valley view. \$192,900.00. Call Edith Katronis or Linda Maynes, Benchmark Homelife Realty 574-0161.



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### REGULAR HOURS:

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Saturdays 9 - 1

Closed Saturdays on long weekends

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Phone: 888-3411**